

Etude

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the music magazine



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GRADUATION ISSUE

How to get started on Your Career as a Piano Teacher

By FLORENCE M. PORTER

HOW DO I START?" you wonder. You stand in a brilliant university. You are waiting for graduation with all its glamour in prospect. You feel your adventure, a career teaching piano.

Starting in the music field in the world, just a matter of getting and giving advice. All your friends want a hand in it, too. People in your church want advice and those who attended your recital will ask you students, if you ask them. Remember, for your friends the most music, the only real music, is the piano music, the piano and music stores. Give the music people will help by getting your card in the window.

But Gaudin will help you. "His Friends and Influence People" and Vernon in Dargel will help with "Personality in Teaching," for in this career personality is of almost importance.

Have you finished in your neighbors? This provides the greatest need help of all, so we work with parents, dress, the party, the piano, the piano and every child who goes you get for graduation to you go to visit your neighbors for and make.

Have you remembered to think that money goes with these cards you had given with your name and "Teacher of Piano" under a year, and you will find piano music in appearance better cards? Have you had any study that you are so young you just read your new music? It will help your self-confidence.

Have you a network for music, education, piano teachers and apprentices? Most necessary with a piano. When your neighbors come to the door, offer them

your card along with your card. They are a graduate piano teacher and would enjoy teaching them as their children. Since you are just starting, your longer hours (100 minutes) and lower rates will appear to be private. Since you are in the neighborhood, they are more and more you spent taking children down town to buy traffic just at the time when they need to be at home cooking dinner. The children will be in the future, the future methods as you have been in school more recently than older teachers.

If people are they have no children to teach that is not the end? Do you have adults have a "supervised class" in home to give the piano but are too busy to give so and want to be invited? They should make better progress than, remember. They will be able to have no more adults are taking up piano that the others are full of progress? Books written just especially for adults. Have them that can save time as well as students. This applies to teachers who are often busy during the day. They want to have you and you want for lessons before school, children, who are not so busy and can enjoy a child. This means that the understanding they stand of having a child have their play things, play things.

Do you? Any day they will start thinking, "Who sends a good piano teacher? Did you have your card put in your?" They will be the last teachers have started their careers this way.

You are just too, too busy to be calling on your neighbors? Well, try to make up. Stick your card in the door. Do this

same small key in the door. Do this a postal card printed and mailed to be "Disputed." Builders are also not expected.

How about getting on all in the last newspaper under "Official business," "Business Cards" and "Musical Notes, music?" People who buy piano and teachers.

You don't know how to write as a teacher begin with your name followed by "Teacher of Piano, Conservatory piano, etc., beginners and adults," your piano number and address list.

There was a time to put up in my house? Try now where 12 by 10 inch, "Teacher of Piano" printed with the name of "Piano" five inches high, so it would not be read from the street. I use black plastic letters with a glass wall paper to face the weather and make it so large.

A music teacher's club can money each month will be for and help with some problems, difficult for me but not in another position. Then the time also teachers may give you "teacher's" notes. We all have these. Teachers of everywhere you see these which are not made, when they take "teacher's" notes or when they move away or even who they do? It has been there for years but get their story in such a hurry.

Don't think you can keep all of all students. It does not work out here. We will do well to keep half of them, so that by a class, these students put most a new teacher.

Other times, radio and dance teachers are asked about a piano teacher, so friends with them too, like when when you are taught piano with a teacher but not a teacher with a teacher. You don't have to do anything you wish to make them will do the work.

"Nothing succeeds like success" is true, so always appear to be busy. First students remember when they first come home. It takes only five minutes to fill the time from 10 to 11 at 10 minutes only. They naturally assume that all you do are so occupied.

There were three students and plenty little "person" down their side but they need not be short answer can have a musical box music (piano) after all you have no music, and play for piano at intervals. You may be asked to play in front the office a letter or to write only or light introduction. The only thing a chance and help with music at music people. (Continued on Page 22)

TEACHERS

I have known

By HENRI TEMIANKA

MY FIRST MUSIC TEACHER was a Dutchman named Carol Blum. He lived in the heart of Rotterdam, Holland, as a big, flourishing florist, but being the son, he was to be a teacher. This I discovered at the time when violin and string were still were the center by Mrs. Blum and the language and you went upstairs for your lessons. In the back of the house the music was a little noisy shop.

It was a small family and the most memorable home in Rotterdam. Very soon I was staying in home and music and getting position from my parents in the morning. My mother was when I was seven and I stayed with her and I was 15.

Right from the first lesson he was a perfect confidence by taking my class and following it on the technical while personally, walking around the room. He would perform almost all hand work that he could do, and all of the work of the piano with his hands tucked under his chin and impression on both instruments at the same time. This remarkable but was accomplished by the mechanical use of open strings and left hand placed on the first hand constantly running across the piano. This is a white hand which were not his technique but a different style of music.

But also took me riding in the boat on the lake that ranged Rotterdam and taught me to play ballroom. He let me help him when putting around in his work shop when he made me nothing less than to always. Finally I even wrote the words for the popular song by composition. It was accepted in an American publisher, finally I came across the lyrics and that I lived.

Fast and not fast, no teacher gave me an excellent technical and musical foundation.

Accepted from Dutch Music, published by the College of Arts, the University of Amsterdam.

time. He had a great deal to give, and I eagerly accepted and absorbed all of it. For I learned that he had found the way to my heart and that is the most secret of all good teaching. This I discovered at the time when I was ten and was with the great responsibility of playing to others what I had absorbed, was the great lesson I had learned from him and now I have always tried to remember.

When I was 15 I went to Berlin to see some of my studies with Professor Withers, one of the most prominent people. The contact could not have been greater. His was an expression of my first and he had been a student, an extremely able student and a conscientious teacher. He knew by heart all the German, Dutch, Italian, French and English music, and he had them all ready to hand in his mind. "What are the 12 bar most music?" he would ask without looking at the book and he would play it like a virtuoso.

He had the habit of always playing alone, with the student, giving a very hard Gaudin. We were learning the book of playing only when we were not well prepared. That was the way to have a "good" lesson.

One day we started to change on single lesson by singing "Be you (think you) better than that?" was a question to which none of us could find a reply. In her with this type of thinking, this taught the old-fashioned German lesson which under the first part of the technique, book filled into body and often. All progress and intuitive feelings to us and with joy.

Now, as I stand before the piano the old importance of learning has returned in a different and unexpected, surely too subtle and deservingly quiet. The excellent memory of this first lesson on the part of an effective old teacher still runs up to me now, particularly when I am paid

by a student and gifted student. I shall never forget the day we recorded. This is the memory of his only 15th birthday. We had taken great pains to make this a memorable day for him. An even a little early morning all of him both for color and character. Since students, mostly students, in the music room of his position apartment in the Chamberlain district of Berlin. We had spent previous hours in learning and learning the Concerto of Bach for two studies and in my orchestra. Suddenly we entered up the new habits of music, with our clothes, music, only, double bass, fishing chairs, and music. When we had finally recorded our music, our music was made and our music, and everything was perfectly in place. The next week went to call on their Professor who had put more and was in joining as early as of coffee. I remember, then walked toward the music room, passed up the door and to be seated the first time, the piano room of Berlin's great Berlin Concerto School.

He did not look like a composer. He stood there with his hands on his hips, his hands on his hips. When the recording had been to me and I had heard, the about of the students, who later became very prominent in Germany and had a few years ago, made a career from his own work.

Finally it was time to see something and we all walked with hand break, then spoke, and after finally thinking in the our thoughts, he asked us to serve again to see that particular office of the Berlin Chamber Concerto, he had observed a number of errors in it during our performance.

From Berlin I went to Paris, where I studied with Jules Tournier at the Conservatoire National. From Paris I studied with the finest teachers of French teaching technique. Among these men is mentioned the famous person of the "Seven," a leaving that they played into the string and had much to do with the intensity, charm and reality seen in the concert programs, which you will at once compare to the playing of famous French-trained violinists, like Kreisler, Thalberg and Transvanti.

Finally, there was so much to do in the present study of these teachers, because that I had lived in music in the world. But when I look back today, I realize that I had thought that the direction was, I must think that in the present lesson of a (Continued on Page 22)

How to dress for a concert

Your evening gown should be appropriate to your personality and to the music you are performing.
says this famous New York costar

By PAUL ENGEL

A STUNNING appearance on the stage and entrance the stage to face her audience is one of the most essential elements in the equipment of a woman artist nowadays and as important as her beautiful costume or vocal art of her field. A charming vocal impression produces herself these who have come to listen to her but the singer must, without effort, bring to her own. The days when talent alone was enough to secure the woman singer a profitable career are over. Dainty performers are essentially unpopular a smaller circle whose glamour is expected to play a part in the entertainment, no matter how high the artistic standards may be. It goes without saying that no singer or artist would dream of appearing in a bag into the New York marketplace.

Gowns should be created exclusively for the artist with as eye to the understanding of her personality. The type and quality of the program should play a part in the designing of the gown. A program of light coffee demands a dress of an entirely different kind than one required for a serious lot of offerings. A Ede de Ryle is particularly for the most part for vocal purposes in the crowd her gown more the former leads grace and ability to the voice and permits greater freedom of movement. A light thing skin hangers the voice's movements externally upon entering and leaving the stage. Much of the secrets of a gown, no matter how distinguished it may be in itself, depends, however, on the courage and deportment of its owner. Many a designer's masterpiece has been ruined by inept handling

on the part of the artist for whom it was created. As actual need leads to arrange her gown suitably to show it to its best advantage upon her vocal apparatus, but a gown must not be touched during the performance of a number. This procedure, only in this moment, is detracting to the mood of the performance.

Many an artist has been designed to make a mistake of the audience wearing a replica of the gown she is wearing as an evening, a duplicated by another performer who intends to appear in the same city. This sad state of affairs is unavoidable unless the costume designer is protected by a personal designer is present. I was told by the most illustrious Wagnerian soprano of the past generation that when she sang for the first time at Bayreuth Palace for Richard VII she was notified to find the gown, for which she had paid a small fortune, produced and being worn by a member of the Royal household.

Only the finest fabrics should be used for the light-spread purposes since hardly any modern gown except in rental takes place nowadays for which her lights or spot-lights are not added. If you are not used to the colors are likely to be "washed-out" in the spotlight and look cheap. For this reason, pearls, rubies, sapphires, diamonds and jewels are the almost materials for stage-wear. Not only so for the handsome but are of infinitely greater practical value. They are more durable they do not stain or pinken, and they are much more easily and recently replaced by the artist as her. Many a designer's gowning bill will be saved by using only the best materials. Even the making of a gown may be that would state cheaper fabrics often as in going when dressed after no design the gown often in which they are mounted by unusual performers of every kind. Also dramatic intense shades which are obviously only in these but quality materials are those best suited to the making of concert dresses.

A serious must understand the problems encountered by the various types of costumes for whom he is working. Singers who have their own costumes and who stand for the most part would make from the movements caused by breathing point a different problem than pianists, or instrumentalists, or windplayers. Instrumentalists who do not of their practicing in "T" shorts which permit them the greatest amount of freedom of movements are often designed who they attempt to play in a costume which would require when first viewed in the sketch that they find hard when difficult technical stunts must be accomplished with it as an actuality. This point must be thoroughly understood with the musician before a designer is made to be so practically. Some artists are so conducted with dresses as without them. Others prefer dresses, gowns and phoned necklines to those with sleeves and high necklines. Of course, the sense of the artist is often the deciding factor in each matter.

The loss of a gown can be made effective by a suitable effect as that who thinks it necessary to do. Instantly think her movement and give it to her head as the concert out to her her understanding of the audience. Why they should think the necessary is not clear, since no person would think of making the mistake of her putting the gown off-and-on-stage in the presence of her audience to her audience.

Many expensive concert gowns have been rendered ineffective by an unbecoming collar or by the ridiculous addition of flowers, and either in the gown or in the hair they often will be found advantages to ignore the expert fashion in hand and to adopt a safe, becoming way of dressing the hair one that is both dignified and feminine and avoids the sharp, unbecoming look which a new appropriate in the individual than the concert phase. Highlights may be obtained by the direct application of brilliantine. Women possibly should be advised of all sorts since it detracts considerably from the character of any musical artist. Especially dramatic when worn by singers are last shown earrings and necklaces.

Four Paul Engel creations emphasize the difference between dressing for the opera and for a concert. At left is the costume worn by Renée Stumm as the Marchioness in "Der Rosenkavalier." In clockwise



with dramatic pendant which holds up and down with every change of attitude. Naturally no pianist or vocalist would think of wearing bracelets or rings.

Make-up for concert and vocal purposes differs considerably from that used for theatrical objectives but is also different from that used for purely social occasions. Lips should be colored uniformly only to suit the face and make-up. The most expensive feature of any woman performer's face is her eyes, therefore she must have in better her eyes suitably with the correct procedure and close proximity to emphasize them. Possible lighting effects should be taken into consideration when making up the eyes more shadows resulting from the light, give the eyes a certain, delicate appearance.

All of these—the gown itself, the pose with which it is worn, the appropriateness of the makeup, the direction as the use of other decorative accessories enhance the art as a whole, and if the eye is directed the most subtle, then are bound to give some study work. YVES SAINT LAURENT

Illustrations in the language of these gowns created by Mr. Engel for these singing members of vocal quartets: the Renée Stumm.

creation would be inappropriate for the concert stage. Indeed, during recitals in the (left to right) Marie Bonner, Brazilian Poles and Renée Stumm had a singular design for the following and graceful.



Make the most of your recital debut!

A well-chosen program can help your professional career to a good start

By FRANCIS D. PERKINS

Music Editor, New York Herald Tribune

THE FIRST DEBUTARY CONCERT is a young artist's career in its first professional light. A debut is not to be undertaken lightly. If it is successful, will end good. If it is not successful, the artist would have been advised not to appear at all. It is relatively easy to make a good first impression than to reverse an original bad impression. One should not play his debut until he is confident that he is ready for it.

A young artist planning his first recital must inevitably be a target for all kinds of advice—from his teacher, his manager (if he has required one), family, friends and possibly enemies—and it may seem unnecessary, in my the least, for me to add some of my own. But I believe a few long-time gathered from many years of professional contact may be of some use to the experienced musician who is considering his first professional program and wondering what will best please his audience, including the critics.

There are, of course, certain basic principles in program making. One is that the music chosen should be worth presenting—which does not mean that it must be instantly unique. A program of average mental length needs variety of mood and style, and yet should not be merely miscellaneous; each item should be considered in its relation to the whole. An ill-chosen list is rather like a collection of con-

cluding a rather uncomfortable sense of having stolen, but not shared. Then, of course, there is the matter of the audience's preferences.

But a good program may be the young artist's individual case. Any experienced critic has heard quite a few talented young artists who devote much of the concert to showing what they stand play or sing particularly well. It often seems that they are trying to give their listeners a reassurance of their ability as a comprehensive program, including both music and literature, so to say their audience more judges at an audition.

A recital is not an audition. In which you must play or sing what the judges ask for. In a recital, someone that you are ready for public appearance and your reputation is not too matter. You must offer only music which you want to perform, which has within your technical power and which you believe that you understand. It should not be hard for an artist to make up his mind about his technical ability, but I have heard performances which suggest that either the artist or his teacher has been too optimistic. There are, most often, many recitals, which musicians are merely a last but well-produced music, someone captured only to be lost again, throughout the program. But this represents a generally dubious technique, rather than can not yet able to cope with certain existing works.

The question of interpretative sub-

standing is much subtler. By technical skill, I do not mean knowing everything that there is to be known about a particular work, revealing that that work is what it has to say. I doubt if any great artist has, but he has accomplished this. I mean to understand and to feel the music, its atmosphere, style and expression, and to be able to communicate this feeling to your listeners. For certain music is made for pieces of study and shaping upon others, and at least these the idea must be able to enter them in its nature. In any case, he is unable to communicate with his interpretation of a work has become distinctly his own based upon an intense desire to realize his own point's intention. In developing his interpretation, a young artist naturally seeks his teacher's advice and that of other experienced musicians. He can be in training to performance by great artists in the concert hall or on records.

The artist gained in this way can rely only if the artist finds that work which he understands and associates them is not limited in his own understanding of the music. An artistic interpretation, in other words, is not a simple, ready-made program, and the artist is likely to reach that the performance did not bring out the expressive significance of the work.

At the other extreme, there is the young artist who was not deliberately in a particular—and different. There are no fixed patterns, which change from time to time and change the style, spirit, and shape of a last in last, but perhaps a little. Each in technique and personally personal interpretation, the result is likely to be a unique value that uniqueness.

Selection is natural, and as a critic to follow prevailing fashions in your particular field. This is where the essence of the musical program comes in—the language itself. The program, the music program which runs from Bach to Stravinsky, Beethoven, Debussy, Schumann to Chopin to, say, Liszt, and the whole program with its classic to romantic music in concert, its unaccompanied music and its group of instruments. It is an art to be defined and attack. From a general point of view, the chief drawback is that it tends to limit the opportunity to find one's own. But the musician knows in what that this kind. (Continued on Page 12)

Too Many Languages

Tradition forces young musicians to sing four languages and all of them badly. Such eclecticism should be discouraged.

By VIRGIL THOMSON

THE MORE OR LESS that students, particularly the younger ones, feel obliged to offer on their recitals is a curiously that has long seemed to the reviewer ill suited to advancing other musical or technical considerations. In fact can be stated in three words: too many languages. Not long ago, speaking before a meeting of young teachers he represented those with responsibility for the continued education and asked who is shaped a tradition of all sorts, polyglot and variety, had now become established in nature. They must offer in English, "We do not know, and we do not appear to." Nevertheless, every young singer in our world feels obliged to offer to recital an Italian, a German, a French, and an English group of songs.

Naturally, they sing all three languages badly even in many cases, English often, having rarely learned their foreign songs phonetically they have only an approximate idea of the local meaning. The consequence of party under such circumstances is quite predictable. It is not only, either in any assembly where the full content of the composer's language, in addition to verbal value, is not clear to the interpreter. However, nobody demands this modern-day behavior. The public does not like it. The jury does not like it and managers care only for what the audience and the press like. Singing teachers, who are responsible for the tradition and its preservation, all know it is opposed to good artistic standards. But not they hesitate to do so with it. Several of these have suggested that there must be a new American system of singing three languages in English. If a degree is to be awarded, this therefore are the cause of a circumlocution. But it is the singing teachers who determine, finally, degree requirements for singers. Surely they could demand recitals of a better character.

Such a curriculum is faulty because it is not a program for the professional singer. For professional standards of the first class every song has to be in public. The last month singing two, their own and one other. Knowing one foreign

language gives depth and discrimination to an artist's knowledge of his own. Helen Traubel, by specializing in German repertoire, has had a good career. Mary Garden did the same with French. In France and Richard Tucker with Italian. A language means something in the world of these artists. They know its look, its style, its nature, its relation to life and to music. A few singers have the gift of language; but for every Robert Taft in the world, there are a dozen Eugene O'Neills, Platts, and Carsons, for whom a new language has to be approached slowly, circumlocutively, one by one in a lifetime.

A young singer needs to know, for artistic purposes, the Italian words, because they are part of the style due to sing (and translation will be enough French, German, and Italian songs to require an acquaintance with these musical languages. Then he should choose one for his own. He should adopt a country, speak its language, read its books, live among its people, feel its land. In this way he may learn to interpret its music, with understanding. As he advances in professional life, words, and music, he may find it useful to pick up a smattering of other languages, including Spanish and Russian. But he does not have to sing them, and he should not sing them until he feels thoroughly at home with their moral and with their own. An artist must be comfortable in local audiences will be enough exception to prove the value of this rule.

All this time he should be singing his own language, learning it, knowing it, making it music, feeling it, making the hardest to feel better know what he does. This is the way singers work abroad, and it is the right way. Any other is ignorance and self. Reporting young musicians to sing four languages in the only strong players to be equally proficient in the Italian, the French and the other. Such eclecticism should be discouraged.

If one person knows any music who has language, it should be better advised by teachers or by one's own, I hope he will exert an influence. In my view, the voice teachers not in consensus did seem to agree with me, it is a reasonable, unassuming, accurate, and properly assessed.

THE END

• From an article on art by Virgil Thomson, published by permission of Music Publishers, Inc., by Copyright, 1951, by Virgil Thomson.

The Great Kreisler Hoax

Many aspects were redressed when Fritz Kreisler revealed that his "transcriptions" of Paganini, Mozart and other old masters were in reality original compositions. Here, in Mr. Kreisler's own words, are told the reasons for the hoax that for 10 years fooled musicians the world over.



By FRITZ KREISLER

AS TOLD BY JOHN BANCROFT
BOSTON CRISTO NEW YORK MUSIC-BOOKMAN AND CO.

"I WAS AT THE BEGINNING of my career when it all started," Mr. Kreisler said. "From when I was 15, I was what I wanted to be. I had studied modern and old. I also wanted to be an easy effort and had started playing."

"I'm sure up to that time you had considered the violin nothing more than a hobby," I asked.
"Not quite. The violin was early my first love. I had begun to study it when I was four. I entered the Vienna Conservatory when I was seven and finished at 18 with first prize. Then came the Paris Conservatory and the French gold medal at twelve. At fourteen I was already touring America."

"What made you undecided about continuing your career as a violinist?"

"My father was a modest doctor, and at the time I thought of becoming one, too. He himself had wanted to be a violinist, but his parents wouldn't let him. Being a violinist then was like going around in the streets with a lovely guitar, value of course, you were a violinist, a fiddler, as a Frenchman. Well, in spite of the odds, I dropped the idea of becoming a doctor and decided to remain a violinist."

"I suppose by 'fiddle' you mean more than the desire of having competition with the spectacular personalities of that time?"

"Well, there was the problem of programs. To be a success in those days you had to have how to make programs. The violinist's critical reputation was then very small."

"I don't follow you," I interrupted. "How about all the standard violin concertos?"

"I kept playing a violin concerto with piano accom-

paniment at that time would have been laughed at the stage."

"How about Bach's unaccompanied sonatas?"

"They were not very popular."

"Beethoven and Schubert?"

"There were some artists by Schubert but Beethoven's sonatas were not of the question. You had to be big to do them and you needed a big piano to collaborate with you, a recommendation, let me say, equal to Beethoven and Chopin or Brahms and Debussy today."

"Couldn't you have an orchestra to play the sonata arrangements?" I asked.

"Surely, if you were poor and unknown. The result was that if you were a concert violinist you were played a concerto. And if you were poor and unknown, no great pianist would appear with you. Therefore, no Beethoven sonatas."

"I begin to see why medicine and a military career seemed more attractive to you than music."

"So what did you do if you began to give concert?" Mr. Kreisler went on. "You fiddled around with Bach's Chaconne or the 'Devil's Trill' of Tannoy or sonatas by Corelli, Vivaldi and Geminiani. The rest of the program was made up of sonata pieces, like Kreisler's 'Elegie' Raff's 'Cadenza', Wagner's 'Macbeth' and 'Polemone', and Vivaldi's 'Bach's'."

"Odd how so many of them I then have completely disappeared from the repertoire," I remarked. "People must have noticed when they continued to happen as programs."

"They were all good pieces as far as they went, but I wanted to play other things. And (Continued on page 24)

ACCOMMODATIONS ARE PLENTIFUL THIS YEAR AT THE

European Festivals



EUROPEAN MUSIC FESTIVALS will again be in full swing this summer. All the warmer countries, like Salzburg and Bayreuth, are again opening, and there are new situations, such as the Casle Festival at Porgi-gian, to lure the music-loving traveler. Most European countries are making it as simple as possible for the American tourist to come and bring his dollars. In all but half a dozen countries, visas are no longer required. One still needs a passport and a smallpox vaccination certificate. (Without the latter document, you can get out of the United States, but not back in.) Latest reports are that there is plenty of ship and plane space, no shortage of hotel accommodations and adequate food, even in isolated countries. Prices are about the same as last year's.

Leading summer music events in Europe include:

AUSTRIA

Bruckner Fest. Vienna, from April 4 to May 15. Conductors will include Kienzl, Eise and Elbert.

Salzburg Festival, Salzburg, July 17 to August 31. Music's "Mozart Fest" and "Mozart Fest," also being "Mozart Fest," Vienna, Austria.

BERNARD

Bernard International Festival of Music and Dancing, Bern, May 14 to 21.

Music Festival, Berlin, June 3 to 15.

Grand Festival, Porgi-gian, June 18 to July 5. World famous violinists will perform works of Bach and Vivaldi.

Music Festival, Vienna, June 15 to 20.

SWITZERLAND

Festival Week, Zurich, June 5, 12, 19 and 26. Open-air concert and an international singing society.

Lucerne International Music Festival, August 1 to 28.

IRELAND

Three City Music and Art Festival, American, Schenectady and the Empire, June 25 to July 1.



IRELAND

Music Festival (Two Cities), Dublin, May 7 to 12.

ITALY

Filippo and May Festival of the Arts, Florence, May 5 to 20.

SPAIN

Nuremberg annual, Barcelona Festival, June 10 to 25.

IRELAND

Open air opera performances, Oporto, June 10 to 25.

GERMANY

"Music of Our Times," Bonn, May 15 to 20. Large German Music Festival, with orchestra and choir from Berlin, Leipzig, and "Carnegieconcerting."



Wuppertal and Düsseldorf, August, Festival concert, June 15 to 19. Concerts by the German General Singing Association.

International Music Festival, Frankfurt-am-Main and Darmstadt, June 22 to 28.

Wagner Festival, Bayreuth, July 10 to August 15. Festival of German Music, with orchestra and choir from Berlin, Leipzig, and "Carnegieconcerting."

ASPEN

After only two seasons, this festival of music and art, high in the Colorado Rockies, is a major summer event for musicians

By EVERETT JONES

Years ago, America's most famous who wanted to host summer music had to travel to Europe to find it.

Today summer music events are growing both in number and in musical excellence.

One of the new and best summer festivals is the Aspen Institute at Aspen, Colorado, which is to open July 6 and continue until August 30.

Although it is only in its third season, the Aspen Festival now ranks as one of America's top summer music events.

It was launched successfully in the summer of 1948 with a Gustav Brundage celebration having as its guest of honor the famous musician, music scholar, medical researcher and musician, Dr. Albert Schweitzer.

The first season also offered concerts by the Minneapolis Symphony Orchestra under the direction of Darius Milhaud, with outstanding guest artists like Yehudi Menuhin and George Peteanu, who made a joint appearance playing the Beethoven Double Concerto (see p. 1).

Following the success of the first season, the Aspen Festival continued in 1949 with a concert series by Paul Cacher and the Denver Symphony. An outstanding feature was the all-Wagner program, which had Herta and Pauline Milhaud as soloists.

In addition, the Festival offered chamber music by the Paganini Quartet, the Allerton Trio and many solo performers.

This summer an even more elaborate festival is scheduled to take place. The French composer Darius Milhaud will finish composition, and as addition will appear as guest conductor of his own and other music. The grand finale director is Joseph Krumpholtz of the New York City Opera Company's conducting staff who also has led orchestras in Germany and Japan. Mr. Krumpholtz will direct the Aspen-symphony, teach conducting and lead the new Studies of Opera and Dramatic Art.

Basil Fishney heads the piano department, and the distinguished Vladimir and Yelena will be on hand for part-time teaching.

Egon Tomberg, violinist, and Ragny Garbowitz, cellist, will be active both as performers and instructors.

Aspen's chamber music activities will again be headed by the Paganini Quartet (Clara Truett, Anne Gustav, Kenneth Charles, Fredrik and Adelaide, Fritsch) and the Allerton Trio (Karl-Hans Kuhn, George Camp and Hans Helmut). Both ensembles will play and teach chamber music.

The vocal faculty includes Karen Brundage, Herta Glä,

Paula Tschann, Lella Giller, Mack Harrell and Michael Leichter.

Woodwinds will be taught by Albert Tipton, Rita Lyle West, John Reynolds, Neil Christ, Norman Hershberg, Susan, and Walter Griffith, French horn.

Other outstanding musicians will attend the Festival as guest artists, lured by Aspen's music-making and its superb location, high in the Colorado Rockies, 900 miles from Denver.

Despite its superb scenery, Aspen was just another Western ghost town, from afternoon day could 1930, when few reports declared it as dead as for sleep. A site was established, and the town began bringing in winter operations in ever-growing numbers.

The sports' high spirit of Aspen in the country was increased in 1948 when the International Skiing Championships were held in the famous ghost town. It was the first time the international event had been staged in America.

Meanwhile Walter P. People of Chicago, head chairman of the Continental Corporation of America, had become interested in Aspen. People, who already owned a ranch near Salinas, Colorado, loved the Rockies country and believed Aspen had possibilities for development both as a winter and summer recreation center.

In 1948, with a group of associates, People founded and incorporated the Aspen Company. Their first objective was to build the town a better Williamsburg, modernizing it but retaining its flavor of beauty as then.

The Aspen Company first acquired a large tract near the Hotel Jerome, a Victorian structure which first rose and its doors at the height of the silver-mining boom in 1890. The Hotel Jerome was modernized greatly, but its gabled facade remained intact.

Other properties also were leased by the Company and put

in shape to provide adequate accommodations for the expected influx of visitors. All modernization was carefully planned under the supervision of artist-designer Herbert Bayer and Chicago Architect, Walter P. People. In other Aspen's and Victorian houses. The accommodations of the community were included as offer of fine past to any home owners who would put their houses in conformity with the ideas of the planning staff. Aspen then was ready for the summer during season. People's ideas however did not stop with a single season. The master plan for Aspen envisioned a year-round center for recreation against the background of the Colorado Rockies.

Already, knowing Schwann had passed the word that town were planned in the nearby Scurry Park River Drive and small guest houses were well

acquainted with the area.

Thus in 1948 came the noble from plans for the Gustav Brundage, presented under by Charles Robert, St. Paul, and the University of Chicago. The nucleus of the event was adding a festival location which would be easily accessible from both automobiles, and would avoid the distractions of an urban neighborhood.

Aspen proved to be the answer, and the Gustav Brundage and summer visitors from all parts of the US.

With two seasonal seasons behind it, the Aspen Institute this year will offer an even more ambitious program than previously. In addition to the music festival, the program will feature business and government on science, business, literary and governmental subjects conducted by outstanding speakers.

THE END



Everybody goes to Aspen—Gustav Brundage in this, Aspen Institute, to lead a concert of his own music. Below: William and George Peteanu in performance under Darius Milhaud.

The summer symphonies of Aspen are directed by its setting in the Colorado Rockies. Below: It is a picturesque summer town, with space for events like the 1948 and 1949 musical activities.



It was the
Scurry Park

Adventures of the Trill

The *trill*, which has ornamented music since the days of Pythagoras, is subject now as always to the public's taste and the style of the day.

By IDA FRANCA

THE TRILL is the oldest embellishment used in singing. We can trace it as far back as the ancient Greek singers of the sixth century B.C. Also, a definite tradition can be traced into early times, when 2,000 years ago Aristotle taught his disciples on voice exercises against the whims of his days.

Here are the fundamental rules concerning the trill as well as they were taught in Athens by Aristotle (ca. 350 B.C.); in and near England, France, and Italy by Guido Arezzo (ca. 970-1030); two hundred years later, in thirteenth-century France, by Raimondus de Murena; at the end of the Renaissance, in paper books, by Gombosi (1597); throughout eighteenth-century Europe by Don (1724), in Russia by the Abbé Joseph Le Comte (1764); in the nineteenth century in Vienna by Mairati (1777); at the Conservatory of Paris by Goussier (1824); and as found until the present day.

The human trill is not composed of two tones, real notes as it often was and is believed, but it is the rapid alternation between two notes, the real or principal note, and another, the *helping* or auxiliary note, which is always higher in pitch than the real, or principal, note. This rapid return between the real and the helping note is achieved by moving the larynx rapidly up and down. The more rapid these throbbing movements are, the more beautiful will sound the trill. The throbbing note on the auxiliary note after the principal note has been produced and must come to an end always on the principal note. The stronger and more flexible a throat and neck, the more perfect will be this movement, which

is the extreme limit of velocity in vocalization. According to Gombosi's calculations it can reach 300-200. He who is complete master of his lower jaw, which has to be very mobile in the motion, can easily perform a flawless trill.

There are many extremely difficult exercises concerning the production of the auxiliary note, but these has never been so difficult by serious students that the trill should be not change shape—either in length, thickness, or intensity—but always maintain the shape necessary for the production of the real note. Yet no singer was believed about all this. Besides, no one before Gombosi's exercises of the 1870s knows how what shape the vocal cords assumed during any vocal production.

The trill always passed and always will be an ancient weapon used by singers to impress students, not through explicit law but by contrast. Two factors only are needed: the teacher must have a perfect trill, the student must have a poor one. That is all there is to it!

The trill (real trill) was an appreciated ornament in the singing of ancient Greece. The singing in Greece (real trill) was just as cherished in ancient Rome as even in Rome started to replace the Greek culture. When after the collapse of the Roman Empire the Catholic Church became the center of all spiritual art, the principal note (real trill) followed without result, until in the thirteenth century physicians began to understand the processes of the chest, composition, and the human chest clearly had no bigger rules in preparation to the inevitable advancement of

the new style. The great of the Gregorian chant remained, and avoided those against the new and very hard language of the moment. Into this Gregorian music, which presents the first intention of the liturgical composition, the real trill of the Franco-Flamish paper singers led automatically. . . . With the result that the musician's exercise Page 1331 (1214-1234) already forbids in a trill "all pulsations of any kind" long from a subtle confusion gradually led to a trill with the marvellous decline of a single note, and for the reason that St. Peter's Chapel exclusively asked for singers who were experts in the new music. Real ability had become insignificant.

Ever so slowly and only after many a setback this manner of vocal technique was changed, after the return of Pope Gregory XI from Anagnino, in 1277, after the fashion of the Aragonese Chapel, consisting of twelve singers (Venezia, 1280), and maintaining Spanish techniques with St. Peter's Chapel into the College as originally meant practice, and after the destruction and rebuilding of the French Chapel by Pope Sixtus IV, in 1493, when the Apostolic Chapel of the sixteenth century became the center of the Roman philosophy school, which, finally having received into simplicity and beauty, showed again vocal perfection of his shape.

And as we see in 1592 the return of the modern process as told (12) through in contradiction, note St. Peter's music by Giovanni Luca Gombosi (1594-1671), who was the first known "Italian" teacher in vocal exercises.

With the stress on vocal variety during the following centuries, it appears only natural that the trill also should become elaborated and brought to its extreme perfection. First Giovanni Trini, in his treatise of 1722, which is considered the Bible of Trill Gombosi, distinguishes eight forms:

1. The Major Trill. This is a trill between two notes having an interval of a whole tone—a major second. The least is, as previously explained, the real or principal note, the upper the helping or auxiliary note. The dividing note on the auxiliary note and ends on the principal note.
2. The Minor Trill. This trill is between two notes having an interval of a major second—a minor second, is called, of course, (Continued on Page 57)

It was the extreme left wing of the most complex symphony: pure intention is a vivid intention to see notes as just letters, numbers and combinations in writing by a steadily satisfying performance. Pure intention is the or plus also of the audience of music.

The most important of the average student are limited, and it is necessary, therefore, that his primary sense be trained by relationship of vocal books, rather than by association or disassociation of pitch. For example, little are specific knowledge such as demonstrated with a dramatic student of a lesson understood.

We shall assume that this student tends to play on the "flat side of the tone" in an effort of emphasizing his inability to play in tune, or his lack of pitch discrimination, as well as to avoid to stress his interest in the quality of tone by producing and its relationship in the tone he should have produced. Through this development of "quality concept" and failure of tone of voice pitch, even the most imitative player will eventually begin to develop learning habits which will eventually result in an improvement of accuracy.

Assuming that our student continues to play "within the tone," i.e., flat, instead of telling him to play in tune, as proposed to follow his concept of the quality of the flat tone. We call his tone "fidelity" "real," "true," "natural," "happy," "full," "rich," "strong," "bright," "clear," "bold," "brilliant." By means of such statements, the student will soon begin to develop vocal concepts which will eventually be so well as his vocal capacities as he can produce values in his style.

Now, let us demonstrate with a student who made to play on the "sharp side of the tone." We instruct in advance his concept of the clarity of the sharp tone; we call his tone "brilliant," "clear," "bright," "happy," "strong," "brilliant," "bold," "brilliant," "brilliant," "brilliant." By providing systematic study games, we then try the balance responsible for the unbalanced tone. By this means we will not only improve the vocal concepts of the player, but his intention as well. Such procedure, if begun only in the player's intent, will to encourage active, intelligent learning, and even as focus the mind and vocal power in a specific direction. And they that the student's learning and progress more consistently than the usual method of "thinking and listening for tone."

Let's tune up!

THE FIRST OF TWO ARTICLES

Teaching techniques which develop vocal concepts will encourage the student's intelligent

listening and improve his pitch.

By WILLIAM D. REVELLI

To make use of the eye as well as the ear in capturing intonation, the teacher may draw a circle. This will serve as a ball's eye, head, plant, a dot in the lower part of the circle (see Example A). Then demonstrate to the student that by drawing the inside into the lower part of the semicircle, and by placing the finger in the lower part of the mouth,

the tone will be flat. If the student does not follow he will hear that the quality of tone is not that as described in the first experiment to suggest.

Next place the dot in the upper part of the circle (see Example B). The student discovers that by placing into the upper portion of the semicircle and placing the tongue high in the mouth, the tone becomes sharp and the quality, as previously described, true, pitched, apparent, etc.

Now, place the dot in the center of the circle. (See Example C). The comparable tone may be achieved by

placing the tongue into the proper spot in the semicircle, place the tongue standing in its proper position. The student will note that the tone is correct, it rises, and is more brilliant than the flat or sharp pitches.

EX-C This is the moment to the student when we must be able to adjust to the "correct quality" of a tone as it is produced. The student has now heard a ball's eye, heard pitch patterns of great value in helping to solve difficult

problems that are related to intonation.

Naturally, other factors enter into the production of any tone. Such problems as breathing, understanding, and support have an influence upon the quality and pitch of all tones. Nevertheless, any tone which will serve to encourage and improve the player's "quality concept" will also serve to improve his intonation.

After a number of techniques for developing accurate listening:

Ask a student of the class to play a tone and the other class members to identify the tone, not by its pitch, but rather by its timbre. Ask the students to play their hands—no finger at the tone a flat, two of sharp. If it is so, then, no hands are needed. It is amazing how much you will discover with this experiment. Declaration of one and your experience are frequently available in distinguishing between the flat or sharp tones. Now, will indicate that the tone is sharp, while others listen it to flat.

In a recent concert performance of a high school group, one conductor remarked "After the last few days, but they have not what they play!" Which was highly useful by telling that they are in the playing out of tone, but as not being aware that they are out of pitch.

JUST INFORMATION

BEYOND THE FORTHCOMING of good technique—the process by which all keys become equally available for practical use—the role of C Major was invaluable, as by keyboard instruments in what is called "Just before" (Continued on Page 56)



Ad. Capt. Burt.

GAVOTTE from the
E Major Violin Sonata

五、中国法律史学 王世贞著

ARTISTICAL EXHAUSTION is a story for the violinist at a time when he begins to work on the maximum-potential boundaries and Frontiers of Bach. So greater master has ever been written for the violin than these three Sonatas and three Partitas. Think of the legends in G minor, A minor, and C major—and above all of the 4th movement! In the whole violin repertoire there is no more acute audience.

But 100 who are approaching the unrepresented works of Black for the first time should not be thrown with these heights immediately; you should start in the foothills—on the short monuments. And of those the favorite on my new in-doesis is probably his best to begin with. Though it is not necessarily complex, it is in the true Black style, and it demands from everyone the respect of the bow and the communication between right and left hands.

[illegible]

The two pairs of shared rights in the second halves of measures 4 and 5 must be quite closely placed, that is, the staves must come on the first note of each pair and the second note played as if it were no longer than a quarter note. The two staccato-rights in measures 6 must be sharply detached, so that the eighth is a

But don't take too much time on them, short hits and the point will bring out the necessary effort. The last one will be in 4 and the first in 4 is better to be in 4 than in 3, that's enough to be available in the next three notes in measure 5. A crescendo begins here, which is carried through the eighth notes in the second half of 4 to the whole-note double-bass in the half-note section in measure 6. The half-note below the half-note in measure 4 and need to be played with the same white-balanced enthusiasm. For an intense vision on both double-bass. Don't take more than a third of the time from the bag on the preceding quarter, rather slow, firm, and heavily detached strokes will have the measure of the phrase.

The inherent buoyancy and vitality of these list measures can be given life if your left hand finger grip is strong and if you follow the bowing indications given above. If the finger grip is weak or if you use too much bow a noticeable effect will result which will please neither you nor your listeners.

The last two notes of measure 2 and the first of 3 should be played as the first three notes of 5 movement. But in the last half of 2 assume a realization in C sharp minor that at some introduction a more adventurous mood. The structure must cannot be so revealed nor the paired notes so sharply phrased. This need hold until measure 18 where the crescendo begins such look to the re-statement of the principal theme in measure 18 to 40. This repetition of the theme should be played evenly as was the first statement of it.

Place the pasture from the last half of #6 in the first half of #1 softly and with the utmost delicacy place the standard eighthly lights near the middle of the lot and gently placing the piece of stained eighthly #8 #9 the last three quarters should be placed to eighthly with an eighth rest following each quarter in the lower story of each.

Revised: 10/10/2013, 10:10 AM. 13 continued on Page 14

Hungarian Dance, No. 7

Unternehmer-Tage

At the 19th Baroque is characterized by the both ornaments and free, original rhythms of Hungarian music. Even his most formal works show traces of this influence, and in his folk songs and Hungarian dances he is freely infected by motifs of the Banat. The dance of the most abundance of the Hungarian dance. Grade 5

WILLIAMS AND GRIFFIN, POLYMER LETTERS

Allegretto vivace



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No. 118-49126

Lilac Time

A study in light playing and in modulations of tempo. The change from *Allegretto* to *Allegro*, and the starting and returning tempo should be observed carefully but not exaggerated. If possible they will make the playing more effective. The six eighth-note passages are each given in interpretation. Grade 3-4.

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STUDY JUNE 1935

29

Bonita

An interesting and effective use of range rhythm, in contemporary style. The work also is a valuable study in score playing. In the second measure of the piece, in D Major, care should be taken to make the distinction between the eighth, eighth and sixteenth note patterns and the triplet of sixteenth which follows. Grade 4.

Moderato (♩ = 120)

Tango Tempo

JOSE BONITA

No. 25182

Lullaby

Berceuse

The great piano virtuoso Josef Hoffmann, one of the greatest composers, having written for piano a set of works under masterful conditions. Among his large works the virtuoso appeared under the pseudonym of "Richard Strauss". This Lullaby is from a set of five pieces entitled "Nigunim". It is an excellent study in melody playing and in the treatment of various textures. The well-timed steps in the left hand will aid in developing independence in that hand. Grade 4.

Moderato

Tango Tempo

JOSEF HOFFMANN

Sonatina in C Major

Austrian Eduard (1811-1896), composer of many songs and piano works, is remembered today chiefly for the 48 Variations which Beethoven composed on one of his waltzes. Translated for the piano and, Dušek settled in Vienna as a teacher and composer, and in 1844 established the firm of Dušek & Co., which published works of Beethoven, Chopin, Liszt and others. This present work is the opening movement of one of Dušek's sonatina collections for piano. Grade 5.

Allegro moderato (♩ = 100)

A. DUŠEK, Op. 49, No. 3

Grade 5.

Important Event

From "Kinderscene" ("Scenes from Childhood")

Allegro deciso (♩ = 100)

ROBERT SCHUMANN
Op. 15, No. 6

From "Great Classics Young People Like" edited by Rita Koffman

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REVUE JUNE 1967

The Arkansas Traveler

Old American Fiddle Tune
Paraphrase

SECONDO

HARL. H. DONALD

Allegro con brio (4-me)

Handwritten musical score for the second part of 'The Arkansas Traveler'. It consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *pp*. The tempo is marked 'Allegro con brio (4-me)'.

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SECONDO

No. 428-40121

Frère Jacques
(Brother John)

SECONDO

FRENCH FOLK TUNE
Arranged by S. L. B.

Moderato (♩ 110-115)

From "Let's Play Duet" by Sarah Lewis Dittschner

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ETWING JUNE 1947

PRIMO

No. 428-40121

Frère Jacques
(Brother John)

PRIMO

FRENCH FOLK TUNE
Arranged by S. L. B.

Moderato (♩ 110-115)

From "Let's Play Duet" by Sarah Lewis Dittschner

ETWING JUNE 1947

21

CHONG KUNZHI
Ge 48, No. 4

Softly and gently, through the night,
 When night will pass, through field and grove,
 What a dawn await the morning star,
 On clouds and heights, let there be light,
 Through the Lord and dark some
 From heav'n's expanse, through all the lands,
 The an gle
 In ex treme glo ry, there's light, we herald
 Hence through the world, Lord,

Chase Office Company
40

(Leti Death Now Come)
Lamento di Arianna

CLAUDE MUSTIERE 1944-1949
Exhumed by Peter Flax

English version by
Charles F. Johnson, M.D.

Lento

[illegible]

From "Class, I'd Say" by
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Dancing Fawns

Allegretto grazioso (4/16)

LAWRENCE HASTING

Merrily Over The Waves We Go

MARGARET WIGMAN

Swinging (4/4)

Surf Riding

BERNICE ROSE GUYER

Teaching point. The chromatic scale
Forpianos

Allegro (♩ = 160)

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Elfin Horns

Grade 1

Moderato

CATHERINE RYAN EDDY

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No 16350
Grade 3

In The Autumn

JOHN VERRALL

Rather slow

Rather slow

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SELECTING ^{your} SCHOOL IS SERIOUS BUSINESS

YOU PLAY IT SAFE WHEN
YOU CHOOSE BOB JONES
UNIVERSITY

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